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BBC-1

CAMERA SCRIPT

23/1/4/3373

"D R. W H O"

TX 65

SERIAL 'N'

Ep.1: 'The Web Planet'

by Bill Strutton

Producer	VERITY LAMBERT
Director	RICHARD MARTIN
Designer	JOHN WOOD
Script Editor	DENNIS SPOONER
P.A.	NORMAN STEWART
A.F.M.s	GILLIAN CHARDET
	ELIZABETH DUNBAR
Assistant	BARBARA CANNELL
Costume Supervisor	DAPHNE DARE
Make-up Supervisor	SONIA MARKHAM
T.M.1	RALPH WALTON
T.M.2	MARK LEWIS
Sound Supervisor	RAY ANGEL
Grams. Operator	TONY BOWERS
Vision Mixer	CLIVE DOIG
Floor Assistant	T. BECKETT
Crew	FOURTEEN

CAMERA REHEARSAL: FRIDAY, 22ND JANUARY 1965 - RIVERSIDE 1

Camera rehearsal (with TK-23 from 10.30)	10.30 - 1.00 p.m.
LUNCH	1.00 - 2.00 p.m.
Camera rehearsal (with TK-42 from 4.00).	2.00 - 7.00 p.m.
DINNER	7.00 - 8.00 p.m.
Camera rehearsal	8.00 - 8.15 p.m.
Line-up	8.15 - 8.45 p.m.
RECORDING: VT/4T/25751	8.45 - 10.00 p.m.

TRANSMISSION: Saturday, 13th February 1965.

A photographer from Pictorial Publicity will be in the Studio for the last run-through - from approx. 5.30 p.m.

Technical Requirements:

Cam.1 - Ring Ped. 10:1 zoom	2 Booms (bicycle type)
Cam.2 - Ring Ped. 35, 24, 16, 9.	Mini Boom
Cam.3 - Ring Ped. 50, 35, 24, 16.	Echo
Cam.4 - Ring Ped. 35, 24, 16, 9	Radiophonics SFX Zarbi
Cam.5 - Ped. & Tower. 10:1 zoom.	Music on disc
SFX: Shalcross Periscope on Cam.4	(Voices on echo to be rec.
or tilt lens	before lunch)

Genlock
Overlay

C A S T L I S T

Dr. Who WILLIAM HARTNELL
Ian Chesterton WILLIAM RUSSELL
Barbara Wright JACQUELINE HILL
Vicki MAUREEN O'BRIEN
Zarbi Operators: ROBERT JEWELL
 JACK PITT
 GERALD TAYLOR

RUNNING ORDER

Page	Scene	Characters	Light	Cams	Booms	Shots
1	TK1. Titles (TK23)				S.O.F.	
1-3	TK2. Trailer (TK42)	DR. WHO IAN BARBARA VICKI			S.O.F.	
3	TK3. Plain, Satellites, web, Tardis (TK23) s/i 2 slides					
3-4	1. Int. Tardis	DR. WHO IAN BARBARA VICKI	D Y (Lunar light)	1A, 2A, 3A, 4A	C1, B1	1-8
4-5	2. Ext. Planet Vortis	ZARBI 1		5, 2B, 1A	A1	9-11
5-6	3. Int. Tardis	DR. WHO IAN BARBARA VICKI	"	3A, 4A	C1, B1	12- 16
6-7	4. Ext. Planet Vortis	ZARBI GUN ZARBI 1	"	1B	A1	17
7	5. Int. Tardis	DR. WHO IAN BARBARA VICKI	"	3A, 4A	C1, B1	18- 19
7	6. Ext. Tardis on Planet	--	"	5, 1A		20- 21
7	7. Ext. Planet Vortis	ZARBI 1 ZARBI 2 ZARBI GUN	"	1A, 2B, 4B	A1	22- 25
R E C O R D I N G P A U S E						
8-11	8. Int. Tardis	DR. WHO IAN BARBARA VICKI	"	3A, 4A, 5, 2A, 1A	C1	26- 39
R E C O R D I N G B R E A K						
12-13	9. Int. Tardis Living Quarters	VICKI	"	3C, 4C	B1	40- 47
13-15	10. Ext. Planet Vortis	DR. WHO IAN	"	1C, 2B	A1	48- 50
15	11. Int. Tardis	BARBARA IAN DR. WHO } on scanner	"	3A, 1C, 4D	C1	51- 53

/cont....

Page	Scene	Characters	Light	Cams	Booms	Shots
15-17 inc. extra pages	12. Int. Tardis Living Quarters	VICKI BARBARA	DAY (Lunar light)	3C, 4C	B1	54- 60 inc. extra shots
17-19	13. Ext. Planet Vortis <u>RECORDING PAUSE DURING SCENE</u>	IAN DR. WHO	"	1D, 2C, 3A, 4F	A1	61- 65 66- 69
19	TK4. Ext. Pool	--	"		-	70
19-21	14. Ext. Planet Vortis	DR. WHO IAN ZARBI	"	2D, 4E 5	A1	71- 73
21	15. Int. Tardis	BARBARA	"	3B	B1	74
21-22	16. Int. Tardis Living Quarters	VICKI	"	5, 3B	B1	74A- 75
22-23	17. Int. Tardis	BARBARA	"	3B/A, 4A, 5	C1	76- 81
23-24	18. Ext. Planet Vortis	DR. WHO IAN	"	2D	A1	82
24	19. Int. Tardis	--	"	3A	C1	83
24	20. Int. Tardis Living Quarters	VICKI	"	4C	B1	84
R E C O R D I N G P A U S E						
25	21. Int. Tardis	VICKI	"	3A, 4A	C1	85- 86
25-27	22. Ext. Planet Vortis <u>RECORDING BREAK DURING SCENE</u>	DR. WHO IAN BARBARA	"	1B, 2C, 4F	A1 + Pre- rec. echo	87- 88- 95
27	23. Int. Tardis	VICKI	"	3A, 4A, 2A, 1	A1	96- 100
28	24. Ext. Planet Vortis	DR. WHO	"	1C		101
28	TRAIL SLIDE ROLLER CAPT. PRODUCER/ DIRECTOR CREDIT SLIDES					

SL

"DOCTOR WHO"

Serial N

EPISODE 1: "The Wet Planet"

by

Bill Strutton

VT CLOCK (VT/4T/25751)

Q. TELECINE 1 (TK-23)

FADE UP

TELECINE 1 (TK-23)

Opening titles 27"

S.O.F.

Q. TELECINE 2 (TK-42)

MIX TO

TELECINE 2 (TK-42)

Recap. last ep. (Dur:)

S.O.F.

(TK-23 next)

(On TK-42)

(DOCTOR WHO IS AT
THE CONTROLS.

IAN WALKS TOWARDS
HIM.

BARBARA AND VICKI
TALK, UNHEARD, IN
THE BACKGROUND)

IAN: Nothing wrong is there,
Doctor?

DOCTOR WHO: Mm? Oh,
Chesterton.

IAN: Some sort of problem?

DOCTOR WHO: I don't know.
I'd have thought it impossible
- but I suppose we could have
materialised for a split
second of time and been caught
in its influence.

IAN: I'm sorry, Doctor -
you'll have to put it a bit
simpler than that.

DOCTOR WHO: We seem to have
been imprisoned by some kind
of force, Chesterton. I
can't break the hold at all.
Something, somewhere is slowly
pulling us, plucking us towards it.

(IAN STARES AT THE
DOCTOR, THEN:)

IAN: Down to where, Doctor?

(TK-23 next)

(On TK-42)

DOCTOR WHO: Mmm?

Q. TELECINE 3 (TK-23) (DOCTOR WHO AND IAN
STARE AT EACH OTHER)

END OF REPEAT INSERT

TELECINE 3 (TK-23) Dur:

Ext. Day

W.A. of plain with
3 satellites on
skyline (Held)
Pan up and zoom in
on small satellite
in C. bgd. (Held)

L/B Raps Buela
Music (1)
30" app.
High thin note
Web Sting (1A)
Deep taught note.

S/I SLIDE: "The Web Planet"

Pull back and depress
to see web in fgd.
(Held)

S/I SLIDE: Written by
BILL STRUTTON

End Music (1)
Materialisation
theme

Depress further
beneath web to WS
plain and zoom in.
Tardis materializes.

END TELECINE

MIX TO

Silence

1. 1 A
SLOW PAN L. to 1. INT. TARDIS. DAY.
R. showing just
the top of the
craggs. Int. Ship atmos.
2. 2 A 16 (Caml's pic on scanner)
LOW CU Scanner (FULL OFF SCANNER
TO DOCTOR STARING
UP AT IT. Boom C
3. 3 A 35
HIGH BCU Dr. WHO (BARBARA IS DRINKING
SOME WINE. IAN IS
PUTTING ON A DIFFERENT
PAIR OF SHOES. BOTH
ARE LOOKING AT THE
SCANNER)
PUSH with him in and
L., holding back of
his head. Let go
R. to reveal IAN
and BARBARA in loose
2/S. DOCTOR: All responses negative.
Air thin.
(4 next - Deep 4/S)

BARBARA: Craggs ... pools ...
It's like a, well ... a
cemetery. So quiet.

IAN: No vegetation is there?
And I haven't seen anything
move yet.

VICKI: That looks a bit grim.
Where are we?

(IAN AND BARBARA
STARE ON A SECOND,
THEN IAN, STARTING
TO MOVE AWAY, CALLS)

4. 4 A 35
DEEP 4/S VICKI/
BARBARA/IAN/DR. WHO Doctor!

DOCTOR WHO: Later, Chesterton,
later. Mmm - all responses
negative. Now what can be holding
us here? What force?

VICKI: That looks a bit grim. Where
are we?

IAN: Can't there just be
something wrong with the Tardis,
Doctor?

5. 3 A 16
MCU DR. WHO

DOCTOR WHO: Wrong? We've been
plucked off our course!
Question is, is it some natural
phenomenon - or something
intelligent. Deliberate.
With a purpose?

6. 4 A 16
2/S IAN/BARBARA

BARBARA: I'm sure you'll find
the answer, Doctor - you usually
do.

7. 3 A 16
MCU DR. WHO

DOCTOR WHO: What? Oh, yess.
Yes. I'm confident I can
counteract it, Barbara - with
extra power. Let's see ...

(DOCTOR WHO SNAPS ON
EXTRA SWITCHES.)

8. 4 A 35
BCU VICKI

2 TO B

(VICKI IS SUDDENLY
ALERT, LOOKING
AROUND THE SHIP)

9. 5
WIDE SHOT of
Tardis. 2. EXT. PLANET VORTIS. DAY.
Let antennae
appear R., then
ZOOM IN on the face (TARDIS AMONG ROCKS.
TWO ANTENNAE APPEAR

7

ROUND EDGE OF
CRAG, WAVING
AGAINST THE
SKY, THE HEAD
LOOKING TOWARDS
TARDIS.)

10. 2 B 35

LMS of ROCK X.

Let Head of ZARBI
in from behind rock

A TWO-PINCERED
CLAW COMES INTO
SIGHT, GRIPPING
THE ROCK.

Music (2)
Zarbi
sting.

A SLEEK, SHINY
HEAD APPEARS
FROM BEHIND THE
CRAG, ITS
CYCLOPEAN EYE
WATCHING THE
TELEPHONE BOX.

End Music
(2)

11. 1 A

MS of edge of
Rock Y.

Let ZARBI in from
behind

A CHIRRUPING SOUND
EMANATES FROM IT.

Zarbi
Chirrup
single

ANOTHER ZARBI
APPEARS AROUND
A SECOND CRAG.

THE CHIRRUP NOISE
STEADILY RISES.

Zarbi
chirrup

12. 3 A 35

3/S IAN/BARBARA/DR.

3. INT. TARDIS. DAY.

double

1 TO B

(DR. WHO, IAN AND
BARBARA AT THE
CONTROL PANEL)

Zarbi
noise
conts.

DOCTOR WHO: Good, good!
Considerable power response.

13. 4 A 35

BCU VICKI

(VICKI SHOWING
SIGNS OF STRESS)

PULL OUT to let
IAN/BARBARA/DOCTOR
in R.

VICKI: Can you hear it? Listen?

Ian, Barbara? What is it?
What is it?

IAN: What can you hear, Lukki?

(3 next - 2/S
IAN/DR.)

VICKI: ... a humming ...
Can't you hear it, Ian?

(SHE REACTS AGAIN,
AS THOUGH THE
NOISE HAS GOT
LOUDER)

14. 3 A 24
2/S IAN/DOCTOR

DOCTOR WHO: It must be an
extra-sonic sound - you know,
something young people and
animals hear. Now stand back,
you're in my way!

(IAN MOVES ASIDE)
DOCTOR WHO
CONTINUES AT THE
PANEL)

15. 4 A 24
TIGHT 2/S BARBARA/
VICKI

VICKI: It's stopped.
Barbara, it's stopped.

BARBARA: You all right now?

VICKI: Yes. Yes, thank you.

16. 3 A 24
3/S DOCTOR/BARBARA/
VICKI

(BARBARA MOVES AWAY /
FROM VICKI TO
REJOIN THE DOCTOR)

BARBARA: Doctor, we've got to
get away from this place.

DOCTOR WHO: I agree, my dear.
I agree. At least the power
build up was satisfactory.
Now. Motors!

17. 1 B
LOW SHOT of top
of ROCK X.
Let ZARBI VENOM GUN
in
PULL OUT FAST to
let ZARBI in L. fgd.

4. EXT. PLANET VORTIS. DAY.

(A ZARBI VENOM GUN
APPEARS AND IS
MANOEUVRED INTO
POSITION, AIMED
AT THE TARDIS.

(3 next - 4/S)

THE HEAD OF A
ZARBI APPEARS
BEHIND IT)

18. 3 A 35
4/S DOCTOR/BARBARA/
IAN/VICKI 5. INT. TARDIS. DAY.

1 TO A

(DOCTOR WHO, IAN,
BARBARA AND VICKI
AT THE CONTROLS.

19. 4 16
TIGHT 2/S
BARBARA/IAN IAN AND BARBARA
EXCHANGE UNHAPPY
GLANCES)

20. 5
TIGHT SHOT of
TARDIS 6. EXT. TARDIS. PLANET VORTIS.

4 TO B

(THE TARDIS IS
OBVIOUSLY TRYING
TO TAKE OFF.

21. 1 A (reversed)
CAPTION: Empty
landscape (taken
from 5's tower).
MIX BETWEEN TWO SHOTS
in time to SFX
using only inlayed
portion of 5's shot
IT FLARES AND WE
START TO SEE
THROUGH IT.
IT RETURNS TO
SOLID, THEN
STARTS DISAPPEARING
AGAIN. IT REPEATS
THIS SEVERAL TIMES)

22. 2 B 24
LOW CU ZARBI

7. EXT. PLANET VORTIS. DAY.

WHIP PAN with
ZARBI up to Rock X,
letting in VENOM
ZARBI GUN

(ZARBI WHIPS L.
TO CONTROL GUN.
GUN LEVELS ON
TARDIS.

23. 1 A
CU ZARBI 2

ZARBI 2 MAKES
FURIOUS HAND
RUBBING ACTIONS)

24. 4 B 16
MS TARDIS.

S/I

24a. 2
CAPTION: The Web

S/I

25. 1 A
BCU ZARBI 2'S eye

2 TO A

RECORDING PAUSE FOR C.A.M. 4 TO SET UP SHALICROSS PERISCOPE ON TILT LENS

(acc. pause)

- 8 -

26. 3 A 24
LOW SHOT through glass dome of power column. 8. INT. T. DIS. DAY.
It sinks into control desk to reveal DOCTOR/
BARBARA/IAN/VICKI in TIGHT 4/S
(DR. WHO, IAN, BARBARA, VICKI
..B WHEN POWER COLUMN SINKS.
CHERRUPING NOISE.
VICKI SCREAMS AND COVERS HER EARS. BARBARA GASPS AND CLUTCHES HER OWN EARS TOO.)
27. 4 A (Periscope)
WIDE 4/S DOCTOR/BARBARA/IAN/VICKI
SUDDENLY THE WHOLE SHIP LUNGES TO ONE SIDE.
IAN AND DOCTOR WHO STEADY THEMSELVES AT THE LABORATORY.
VICKI CURLS AND TWISTS AND FALLS.)
28. 3 A 24
HIGH CU BARBARA
BARBARA IS HURLED IN THE DIRECTION OF THE SCANNER. SHE LOOKS UP AT THE SCREEN WHICH
29. 2 A 16
LOW CU SCANNER
IS A MASS OF INTERFERENCE.
30. 1 A (Pic. on scanner)
ZOOMING wildly
SUDDENLY ALL OUTSIDE NOISES AND THE INTERFERENCE STOP.
31. 5
WIDE SHOT into TARDIS
DOCTOR WHO AND IAN REACT TO THE FACT THAT ALL IS NOT NORMAL. DOCTOR WHO MOVES TO THE CONTROL PANEL)
32. 3 A 35
2/S DOCTOR/IAN
PULL R. to let in BARBARA R. Take DOCTOR and IAN across behind her, making DLEP 3/S BARBARA/DOCTOR/IAN
IAN: what's happening, Doctor? What's happening?
(DOCTOR WHO IS TAKING NO NOTICE. HE TRIES SEVERAL SWITCHES.)

(2 next - Low CU SCANNER)

- 8 -

DOCTOR: We're caught, trapped,
held by some strange phenomenon.
No power - the Ship is useless.

33. 2 16 LOW ON SCENERY BARBARA: (VOICE OVER) Doctor,
Ian - look.
34. 1 (Pic. on screen) I saw something move - out there.
WIDE, STEADY shot One of the crags.
of crags X-Y

IAN: Where?

35. 3 35 BARBARA: Out there. I saw it./
3/5 BARBARA/IAN/ I saw it flash.
DOCTOR

IAN: Well - it's not there now,
Barbara.

BARBARA: (SHAMPLY) I can see
it's not there now.

DOCTOR WHO: Yes, all right.
All right. There's no need for
us to snap at each other, is there?

BARBARA: Sorry.

DOCTOR WHO: What you saw, my
dear, was most probably cosmic
interference.

BARBARA: I'm almost sure ...

36. - 34 (BARBARA BREAKS OFF
TO ST. L.S. PAST
TIGHT / 3 BARBARA/IAN/ OFF TO THE DOCTOR)
DOCTOR/VICKI fgd.

Vicki!

(BARBARA PUSHES PAST
THEM. THEY TURN AND
MOVE AFTER HER.

VICKI IS UP ON ONE
ELBOW)

HOLD on BARBARA as VICKI: It's gone ... the noise ...
she goes to VICKI
and PUSH IN slightly
as they move US, BARBARA: Yes, it's all right now.
HOLDING on IAN & DOCTOR
as they X and letting
BARBARA & VICKI go

(36 on 4.)

(BARBARA STARTS TO
HELP VICKI UP TOWARDS
THE DOORS OF THE
LIVING QUARTERS)

BARBARA: (cont..) I think you'd
better have a lie down.

IAN: Well, Doctor?

Nothing for it, dear boy. It's a
DOCTOR WHO: case for exploration.
Determine what this interference
is - how to counteract it.

IAN: You and I will do it alone.
I'll just tell the others ...

(IAN MOVES TOWARDS
THE DOOR AS DOCTOR
WHO BECOMES ENGROSSSED
IN THE CONTROL PANEL)

BARBARA COMES THROUGH
THE DOOR BEFORE IAN
GETS THERE)

How is she?

BARBARA: Better. Doctor, do
we have such a thing as a, well,
a sedative?

DOCTOR WHO: Should be with the
first aid kit. You know where
it is - over there, in the
cupboard.

37. 3 A 16

MS BARBARA

BARBARA: Oh, thanks./

(BARBARA MOVES OVER
TO CUPBOARDS)

Tch. Look at all this stuff.

(SHE PULLS OUT SOME
ARTICLES, SHOWS THEM
TO IAN, PUTS THEM
BACK)

IAN in I.

(4 next - 3/S
DOCTOR/BARBARA/IAN)

BARBARA: (cont..) One of these days, Doctor, I'm going to have a big spring clean around here.

IAN: Barbara, the Doctor and I are going to have a look round, outside. (BARBARA REACTS)
Don't worry, I'll make certain he doesn't wander too far away.

38. 4 A 24
3/S DOCTOR/BARBARA/IAN

DOCTOR WHO: Ready, Chesterton?

BARBARA: Be careful, both of you.
(SHE GOES)

38a. 3 A 16
TIGHT 2/S DOCTOR/IAN

DOCTOR: I want you to wear this A.D.J.

IAN: A.D. what?

DOCTOR: Atmospheric density jacket.

IAN: Oh, is the atmosphere thin?

DOCTOR: Yes, it certainly isn't normal.

IAN: What's this?

DOCTOR: This is what you call a respiratory compensator.

IAN: I see, a sort of advanced oxygen mask, eh?

38b. 4 A 24
L.2/S DOCTOR/IAN
Door in a. of F.

DOCTOR: Exactly.

39. 3 A 50
VERY WIDE 2/S
IAN/DOCTOR with
doors in between

IAN: But Doctor, how can we open the doors; we have no power?

(HE FLICKS SWITCHES)

DOCTOR: This is something I never ... this is not merely a decoration, my boy.

(THE DOCTOR TAKES OFF HIS RING AND GOES OVER TO LABORATORY AREA.
IAN FOLLOWS. THE DOCTOR FLICKS A SWITCH. THE DOORS OPEN AND THEY EXIT)

RECORDING BLANK FOR BOOM B TO SWING AND BARBARA TO GET INTO POSITION

1 TO C 3 TO C
2 TO B 4 TO C

(Rec. Break)

- 12 -

40. 3 C 35 ROOM B17 (turned) /
Loose 2/S
BARBARA/VICKI 9. INT. TARDIS. LIVING QUARTERS. DAY.

(BARBARA GIVING VICKI
A PILL)

41. 4 C 16
TIGHT 2/C

BARBARA: There, take that and
you'll feel much better./

VICKI: What is it?

BARBARA: Oh, it'll just help
you sleep easier, that's all.

VICKI: May I see the container?
Yes, all right.

(VICKI SWALLOW PILL
AND HANDS GLASS
BACK)

BARBARA: No aches or pains?

42. 3 C 24
TIGHT 2/S

VICKI: I didn't hurt myself -
ears still sting a bit, but
that's all./

SHOTS CONTINUE
CUTTING BETWEEN
CAMS. 3 and 4,
AS DIRECTED

BARBARA: Well, have you decided
yet whether you're going to take
the prescribed dose?

VICKI: They seem a bit medicinal...

BARBARA: I beg your pardon ...

VICKI: You wouldn't like it if
I wanted to stick leeches on you,
would you? And it boils down to
the same thing! These may have
been taken in your time ...

BARBARA: Now wait a minute,
Vicki, don't blame my generation
for everything. These belong to
the Doctor.

(next)

- 12 -

VICKI: Well, he must have picked them up on his travels, then. I've never heard of ... (SHE READS) ... (Chemical formula from bottle).

BARBARA: Oh - so you took medicine at school, did you?

VICKI: Of course, I did!
(SURPRISED) Didn't you teach it?

BARBARA: No - we worked up from the three 'R's'.

VICKI: Oh? What are they?

BARBARA: Reading, Writing and Arithmetic ...

VICKI: It was a nursery?

BARBARA: It was not!

VICKI: I wish I'd have gone to your school. We had to take an Educational Certificate on Medecine, Science, Physics, Chemistry, and, oh lots of things.

BARBARA: Had to take - you mean..?

VICKI: (NODDING) I did that when I was ten...

BARBARA: Ten! What did you do in your time? Live in the classroom.

VICKI: Practically - a whole hour a week.

(BARBARA MIMICS)

We had these machines, you see, and

BarBara: Yes, all right.
Now look, Vicki, you don't
think these pills are going to
harm you, do you?

VICKI: No....

BarBara: Well, suppose you
just pander to my ancient
medieval superstition and take
them for me, eh?

VICKI: Well

BarBara: It'll save me the
trouble of putting on a mask and
paint and dancing round a fire
to ward the evil spirits off.

(VICKI LAUGHS)

VICKI: Oh, all right.

(SHE TAKES THE
PILL, DRINKS
THE WATER)

BarBara: Good - now you just
try and get some rest.

VICKI: That's nice, Barbara -
I haven't seen you wear it before.

BarBara: The bracelet? I
haven't had it long ...

VICKI: was it a present?

43. 4 C 9 BarBara: Yes./
CU VICKI

44. 3 C 16 VICKI: From Ian?/
TS BarBara

45. 4 C BarBara: No. Nero, as a
matter of fact./
2/b

(3 next a/b)

(Continued)

46. 3 C 16 VICKI: Nero? But it couldn't
2/b have been.

47. 4 C 16 BABBAR: I haven't been able to
TIGHT 2/S tell you before, but Ian and
I went to home, just like you
and the Doctor.

HOLD TIGHT,
letting BABBAR
out of frame.

PUSH IN on VICKI

VICKI: Yes, but - how? When?
I mean ...

BABBAR: I'll tell you all about
it when you wake up.

VICKI: I'm not sure whether
you're making it up or not.
I'll ask Ian - he'll tell me.

BABBAR: All right. He'll be
back soon.

VICKI: Back? He's gone outside?

48. 2 B 35 BOOM 11/
WIDE 2/S IAN/DOCTOR
10. EXT. PLANET VORTIS. DAY.

(DOCTOR WHO AND IAN
OUTSIDE THE TARDIS.

THE DOCTOR PULLS AWAY
A LOOSE PIECE OF THE
ROCK, MOVES TOWARDS
IAN WITH IT, HIS
FEET CLUNCH ON THE
GROUND ECHOINGLY.)

DOCTOR WHO: See this, Chesterton?
Come over here and learn something.
It looks like Mica.

IAN: One of the silicates.

DOCTOR: I would say it's capable of
withstanding great heat. Have you got
something sharp I can use?

IAN: What?

DOCTOR WHO: Something sharp

(1 next - LOW
CUTS IAN)

(S.C.N. 2)

- 14 -

IAN: Yes, my pen.

(THE PEN VANISHED)

What on earth?!

DOCTOR WHO: What sort of a
conjuring trick is that?

IAN: It's not a conjuring trick.
My pen - it's just vanished, into
thin air. (SHOUTS) My gold pen -
it vanished. (ECHOES) Vanished..ished...

DOCTOR: What was the metal
content of that pen?

IAN: It was gold.

DOCTOR: Gold?

49. 1 C
LOW CUT IAN

WIDEN to let
DOCTOR in R. of F.

DOCTOR WHO: My ... dear boy ...
it's just an echo. Now don't
start telling me you've never
heard of that!

IAN: No, I don't mean that.
It's just this place,
this feeling.

DOCTOR WHO: What are you talking
about?

IAN: Haven't you got a feeling
we're being watched?

DOCTOR WHO: Not particularly -
but as a matter of fact, if I
lived here, and heard you shouting
your head off, I'd probably come
and have a look at you myself.

(2 next - 2/S a/b)

- 14 -

IAN: But you wouldn't take my pen.

Your pen.
DOCTOR: (AFTER A PAUSE)/ Whatever Force is holding the Tardis here has got your gold pen. There's something we've got/Come on. go solve.

50. 2 B 35 (THE DOCTOR TURNS/
2/S a/b AND STEPS OUT
BOLDLY.
Let DOCTOR out in. HE GOES AFTER HIM.)

51. 3 24 /BOOM C1/
LS BARBARA
11. INT. TARDIS. DAY.

52. 4 D 16 (BARBARA MOVES
LOW CU SCANNER ACROSS PAST THE
CONTROL TABLE
TOWARDS THE SCANNER
AND LOOKS UP AT IT. //
SHE SEES IAN AND
THE DOCTOR MOVING
ACROSS AND OUT OF
SIGHT BEHIND SOME
CRAGS)

52a. 1 (picture on scanner)
LS DOCTOR & IAN

53. 3 A 16
TIGHT MS BARBARA
showing her L. arm
with bracelet

4 TO C

(SUDDENLY BARBARA'S
L. ARM JERKS OUT OF
ITS OWN ACCORD,
PULLING HER TOWARDS
THE DOOR. SHE
PAUSES, STARES, RUBS
HER HANDS TOGETHER
AND LOOKS AROUND,
BACKS AWAY OUT OF THE
CONTROL ROOM, AND OUT
THROUGH THE ADJOINING
LIVING QUARTERS' DOOR)

54. 4 C 35 /BOOM B1/(turned)
HIGH LS VICKI
12. INT. TARDIS. LIVING QUARTERS. DAY.

BARBARA in L.

(VICKI STILL IN
HER BUNK. BARBARA
COMES IN.)

3 TO C

VICKI: Barbara?

(3 next - Tight MS)
BARBARA

(54 on 4)

BARBARA: Oh, I'm sorry, Vicki -
did I wake you?

VICKI: No. (PAUSE) Others
come back yet?

BARBARA: Not yet.

54a. 3 C VICKI: Is something wrong?
MC LARS

54b. 4 C BARBARA: No! Why?
a/b

54c. 3 C VICKI: I don't know. You seem
a/b nervous.

54d. 4 C BARBARA: There's something
MC VICKI about this planet.

55. 3 C 24 VICKI: Yes, I wish we'd
MC BARBARA materialised in some really
to include L. arm luxurious time - you know, with
with bracelet lots of lovely things to buy,
and wear, and eat ...

(BARBARA'S ARM
AGAIN JERKS UP
INVOLUNTARILY.
VICKI STOPS SPEAKING
TO WATCH. BARBARA
COMPLETES THE GESTURE,
TRYING TO MAKE IT
LOOK NATURAL)

56. 4 C 35 VICKI: Is your arm hurting,
2/S a/b Barbara?

BARBARA: Er, no. No.

57. 3 C 16 (BARBARA DECIDES TO
BCU BARBARA TRY TO EXPLAIN)

BARBARA: Sounds silly, but it
feels as though it doesn't
belong to me. A moment ago, it -
moved. Without my intending it
to.

58. 4 C 16 (VICKI STARES AT HER)
MC VICKI

(3 next - WIDE 2/S
VICKI/BARBARA)

59. 1 C 3

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(BLACKIE STANDS UP,
DOUBTS VICKI'S
DEDUCTIONS, MOVING
ON)

I'm just letting my
imagination...

60. 1 C 4

(BLACKIE COUS.
STAY ON VICKI)

61. 1 C 5

62. 1 C 6

DOCTOR: I'M IN
THE DOOR. I'M
IN THE DOOR. I'M
IN THE DOOR. I'M
IN THE DOOR. I'M
IN THE DOOR. I'M
BY WHATEVER MEANS.
HE GRABS THE DOCTOR,
AND IS
STUNNED.

62. 1 C 7

THEY SEE
MODEL STATUE
LIFTING INTO
THE SKY. IT
SHOWS
WINGS EXTENDING

63. 1 C 8

(DOCTOR WHO HAD
IN MOVIE FORM D)

SAM: This has been built.

DOCTOR: Yes, but when? It's
old, Chesterton, old - so ancient.
Look at the state of it.

OVERLAY

64. 3 C 9
2/S DOCTOR/ILN
through blacks

(ILN AND THE DOCTOR
MOVE FORWARD TO
BASE OF STATUE AND
LOOK UP)

65. 1 D

(65 on 1)

- 18 -

DOCTOR:

Pity we didn't bring a ladder with us. Might see what's up there.

well, it's not Nelson for sure,

DOCTOR: No, no pigeons.

and music
(3)

1 TC B
3 TO B

SLIGHTLY HIGHER TO IN DOCTOR TO POSITION

SCENE 13 CONT.....

66. 2 C 35
TIE 2/S DOCTOR/IN

(THE DOCTOR AND
IN LOOK UP OVER
CAMERA. THEY
START TO MOVE
AWAY)

DOCTOR: Still - this isn't
what's holding the ship here.

IN: But it's curious, though.

DOCTOR: Yes, it is. But at the
moment I'm interested in finding
something much more tangible!

(THEY MOVE AWAY)

67. 4 F 35
CU POOL

PULL BACK and
PAN UP to let in
DOCTOR/IN in LS

IN: Doctor - here ...

(DOCTOR WHO JOINS
HIM. IN POINTS
AND MOVES ON
THE POOL)

I suppose it could be water -
any type of life would need that ...

(2 next - BCU DOCTOR)

- 18 -

7 or 8)

STANDBY TK-23

(IAN COMES TO
EDGE OF POOL,
SCOOPS UP GATHER
THE LIQUID UP IN
BOTH HANDS, WHEN
THE DOCTOR CALLS
PRETORILY)

68. 2 C 9

BCU DOCTOR

DOCTOR: Chesterton - wait!
Stop!

69. 4 T 35

END 2/S 2/b

2 TO D

(IAN HALTS AS
DOCTOR WHO HURRIES
UP AND SHOVELS HIM
ASIDE FROM THE POOL.
IAN STAGGERS SIDWAYS.)

IAN: What's the matter?

DOCTOR WHO: Mmmm....

TK-23

(HE HOLDS OUT A
HAND AND SNAPS
HIS FINGERS)

Tie ... that'll do - let me
have your tie.

IAN: I haven't got one.

DOCTOR WHO: Yes, your tie, the
thing round your middle.

(IAN HANDS IT OVER)

DOCTOR WHO: Now - let's see ...

(HE HOLDS OVER,
DANGLES THE TIE
OVER THE POOL)

IAN: What are you doing? Hey!

70. TELLCINE 4 (TK-23) Dur:

Ext. Day.

The end of the tie is
lowered into the pool.
A smouldering arises.

The tie is withdrawn,
frayed at the end.

END TELLCINE

IAN: (VOICE OVER) Well, of
all the ...!

71. 2 D 24

HIGH LIGHT 2/S

DOCTOR/IAN

14. EXT. PLANET VO TIS. DAY.

(4 next - CU IAN)

(71 on 2)

4 TO E

(DOCTOR WHO EXHIBITS
THE REMNANT OF THE
TIE)

DOCTOR WHO: You see!

IAN: You, you've ruined it!
That's my Coal Hill School tie!
and you - you just ...

DOCTOR: Saved your life? Well
you were about to put your
hands in it, were you not?
There could have been remnants
of a Coal Hill teacher in there
instead of his tie ...

(IAN SNATCHES THE
REMNANTS OF THE TIE,
HOLDING IT TO HIS
SHIRT)

DOCTOR: Later, he said. Water.
What did you teach at that school -
apart from that ridiculous
pastime of kicking a bladder
about on a field? Hm?

(THE DOCTOR MOVES
AWAY SLIGHTLY, HIS
BACK TO THE POOL.
IAN MOVES ACROSS
AND LOOKS DOWN INTO
THE POOL)

SLOW PUSH IN on
IAN, HOLDING HIGH.

Let DOCTOR X fgd.
and let him out L.

PAN DOWN, holding
ped. at its full
height over IAN's
shoulder, looking
at tie. As he
throws the tie away,
PULL FOCUS on the
POOL behind to see
reflection of the
ZARBI.

PAN UP to miss
ZARBI as it disappears.

IAN: Never mind about me. What
is it?
DOCTOR WHO: Silica? ... Echoes? ...
Gold. And now acid. Similar
properties to formic acid. (MUMBLES
strange ... very strange... ABOUT
OTHER
ACIDS)

(FROM IAN'S P.O.V.
IS SEEN THE
REFLECTION OF A
WATCHING ZARBI.
IT MOVES AWAY,
DISLODGING A
STONE WHICH
FALLS INTO
THE POOL)

L/B
End of
"Piece
Newville"
Zarbi
theme
music
(4)

72. 4 E 16
CU IAN

IAN: Doctor! Quickly!

PULL OUT slightly
to let DOCTOR in R.

(DOCTOR MOVES
INTO IAN AS HE
POINTS INTO POOL) and music
(4)

(5 next - Wide 3/S
IAN/DOCTOR/POOL)

IAN: There's something in there,
I saw a light - then something
broke the surface.

DOCTOR WHO: A light? Reflection
of a planet ...

IAN: I tell you, Doctor. I saw
it. ...

DOCTOR: Chesterton, if this
is your idea of getting your
own back, because of the tie
business, it's a pretty poor
one....

IAN: Doctor ...

DOCTOR: We came here. to
find the source of this
interference remember - I suggest
we put our minds to that ...
Come along.

(THE DOCTOR MOVES OFF.

IAN STARTS TO FOLLOW
HIM. THEY HALT. A
HUMMING RISES, ECHOING
AMONGST THE COLLS,
INTERRUPTED BY A HIGH
CHIRPING.)

SFX: Single
Zarbi

(A beat to lose
Boom L. Then
CUT TO..)

IAN:

What is it?

73. 5 _____
WIDE 3/8 IAN/
DOCTOR/POOL
(THEY BOTH LISTEN)
L/B
Beginning
of
"Piece
Nouvelle"
Music
(5)

74. 3 B 35 _____
LOW TIGHT MS
BARBARA
15. INT. TARDIS. DAY.
CRAB L. with her,
holding tight.
(BARBARA IN THE
CONTROL ROOM,
HEARS THE SOUND
AND BACKS AWAY
AGAINST THE DOOR
OF THE LIVING
QUARTERS)
Broken
cadence
in high
disharmony.
1' app.

74A. 5 _____
Narrow vertical
shot VICKI
16. INT. LIVING QUARTERS. DAY.

(3 next - VBCU
BARBARA)

(74A on 5)

(
 - , ASLEEP
 IN HER BUNK,
 MOANS AND TURNS
 IN HER SLEEP
 THE NOISE GETTING
 THROUGH TO HER,
 WE CAN HEAR IT
 IN THE LIVING
 QUARTERS, BUT
 NOT AS LOUDLY
 AS IN THE CONTROL
 ROOM.)

75. 3 B 16
 VCU BARBARA

17. INT. TARDIS, DAY.

76. 4 A 35
 WIDE SHOT of TARDIS
 BARBARA exits L. of F.
 (WE RESUME ON
 BARBARA, SHE
 MOVES IN FURTHER
 AND WE CHANGE
 ANGLE, TO
 SEE THE TARDIS,
 DOORS, OPEN,
 A PATIENTLY,
 OF THEIR OWN
 ACCORD. THE
 MUSIC UNDERLINES.)

77. 3 B 16
 CU TABLE in Laboratory

HOLD metal object in
 whip pan to floor
 INCLUDE THE
 TABLE ON THE
 RIGHT OF THE
 DOORS.

78. 5
 CU CONTROL PANEL
3 PULL OUT TO A FAST
 (3 next - CU BARBARA)

(78 on 5)

79. 3 A 16
ZOOM WIDE to inc.
ship
CU BARBARA

PUT L OBJECTS ON.
THE TABLE START
TO JUMP AROUND.
THE CONTROL PANEL
SPINS AROUND.
BARBARA GASPS.

80. 4 A 16
HIGH MS BARBARA

JEKS TO THE
THE

End music
(5)

: No, no!

(SHE TRIES TO
HE HAND BACK BUT,

81. 3 A 50
V.L.S. BARBARA

HOLD on doors as
they shut

SHE TRIES TO
TO THE TABLE
AS. THE HUMMING
BY THE
CLOUTING, GLO'S
MORE INTENSE.

AS THE MUSIC
THIS S.

Over mod
multi Larbi
noise

WATER IS MAIN
OUT OF THE SHIP.

THE DOORS CLOSE
BEHIND HER,

Peak and cut

82. 2 D 35
L.2/3 TAN/DOCTO

PULL BACK with them

18. EXP. FANCT VO TIS. DAY.

(3 next - L3 table
spinning)

(DOCTOR WHO AND IAN Zarbi
MOVE INTO SHOT noise
AND LOOK AROUND, again
LISTENING) low

IAN: Are you saying these
noises are messages?

DOCTOR WHO: They come from some
sentient thing - or a machine
operated by it. Chesterton,
we've got to locate its source...

83. 3 A 35
TE LENSE SPINNING

19. INT. TARDIS. DAY. Loud Zarbi
noise
fading to
quiet
(THE DOORS HAVE
OPENED AGAIN.
THE CONTROL PANEL
IS STILL SPINNING,
THEN IT STOPS)

84. 4 C 24
MS VICKI

20. INT. LIVING QUARTERS. DAY.

(VICKI WAKES AND
SITS UP)

VICKI: Barbara?

(THERE IS NO ANSWER)

VICKI: Barbara?

(AGAIN THERE IS
NO ANSWER.
VICKI GETS OUT
OF BED AND MOVES
OFF)

2 30 C PLU. 10 TEST

(4 next - High
LS VICKI)

(Rec. pause)

85. 4 4 24
HIGH LS VICKI

21. INT. TARDIS. DAY.

(THE DIVIDING DOORS
INSIDE THE TARDIS
OPEN AND VICKI COMES
THROUGH AND LOOKS
AROUND. SHE MOVES
TOWARDS THEM, STOPS
AND SHOUTS)

86. 3 4 50
LS VICKI

VICKI: Barbara! Where are you?
Barbara?

(SHE DRAWS BACK IN
FEAR AS THE DOORS
BEGIN TO CLOSE)

87. 1 B
WIDE SHOT of
landscape.

22. EXT. PLANET VORTIS. DAY.

U.S. section

(DOCTOR WHO AND IAN
LISTENING TO VICKI'S
CALL ECHOING AROUND)

Let DOCTOR & IAN
in R.

PRE-RECORD

VICKI: (OVER ECHO FX - LOW)
... Barbara ... Barb...

Let them go L.

IAN: It's Vicki! - Doctor,
something's wrong. Back at the
ship....

DOCTOR WHO: The doors must be
open.

IAN: Come on, Doctor!

4 TO F7

REC. BREAK FOR ARTISTS AND FOR CAM.1 TO TURN ITS HEAD & STRIKE BOX

(1 next - Wide shot
betwen X & Y)

(Rec. Pause)

- 26 -

88. 1 B (right) /
WIDE SHOT between
X and Y. 22. CONT....
Let IAN in L. (IAN COMES RACING
IN THE DIRECTION
OF THE SHIP AND
TOWARDS CAMERA.
HE STUMBLES INTO
A GIANT WEB)
PULL OUT as he
approaches and
PULL UP to shoot
through web suspended
from ceiling.
L/B
Sonatine
1/2 (a) 45
Web
music
(6)

IAN: Hurry, Doctor!

DOCTOR WHO: Chesterton! In
front of you! Look out!

IAN: Keep away, Doctor -
get to the ship!
89. 2 C 9 /
BCU IAN
(IAN THRASHES
AND STRUGGLES)

IAN: Get back to the ship!
(HE THRASHES
WILDLY)
End music
(6)
90. 4 F 35 /
LS ACID POOL
PAN UP to see
BARBARA (THE ACID POOL
AREA OF THE
VORTIS LANDSCAPE.
BARBARA, HER HAND
HELD IN FRONT OF
HER, STUMBLES
FORWARD.
91. 2 C 16 /
CU POOL
SHE IS COMING
NEARER TO THE
92. 4 F 16 /
MS BARBARA
ACID POOL.
Over mod.
on chirruping
93. 2 C 16 /
CU POOL
Peak and cut
94. 4 F 9 /
CU BARBARA
95. 1 B /
TIGHT 2/S IAN/DOCTOR (BACK TO IAN
STRUGGLING
TO FREE HIMSELF)

4 TO A FAST

(3 next - High CU
VICKI)

- 26 -

DOCTOR WHO: Chesterton! Don't move!

2 TO A

(DOCTOR WHO JOINS
IAN, WHO STOPS
STRUGGLING)

IAN: It hurts ... stings ...

DOCTOR WHO: Don't move ...
It's no good - I'll have to go
back to the ship - get something
to free you with.

IAN: Yes ... all right.

DOCTOR WHO: Keep as still as
you can! I'll try not to be
too long ...

(THE DOCTOR MOVES OFF)

96. 3 A 50 BOOM C
HIGH CU VICKI

23. INT. TARDIS. DAY.

(VICKI TRIES TO
PICK UP ONE OF
THE METAL OBJECTS:
IT EVADES HER.

97. 4 A (tilt)
LS VICKI OVER
control panel

SHE SHAKEES AND
RUSHES TO CLING
TO THE CONTROL
PANEL AS THE SHIP
LURCHES. SHE HOLDS
ON AND TURNS TO
LOOK AT THE SCANNER
SCREEN.

98. 2 A 16
SCANNER

THE LANDSCAPE WAVES
AND MOVES, AS THOUGH
THE SHIP IS IN MOTION.

99. 1 A (pic. on scanner)
WIDE SHOT of
landscape.
PANNING L. & R.
slightly

VICKI, CLINGING TO
THE CONTROL PANEL,
STARTS TO FLICK AT
SWITCHES AND LEVERS
HAPHAZARDLY.
THE CONTROL COLUMN
STARTS TO MOVE UP
AND DOWN AND GIVES OFF
ITS USUAL NOISE.

100. 3 A 50
HIGH MS VICKI
over panel

1 TO C
4 TO E

101. 1 C Fishing rod
WIDE SHOT of
landscape where
Box stood.
(4 next - Roller)

24. EXT. FL. NET VORTIS. DAY.

(101 on 1 .)

Let DOCTOR in R.

(DOCTOR WHO RUNS
INTO SHOT. HE
STOPS AND LOOKS
AROUND)

ZOOM IN on DOCTOR
to hold him in BCU

DOCTOR WHO: The ship. It's
gone.

S/I TRAIL SLIDE: Next Episode
THE ZARBI

102. 4 E

ROLLER CAPTION:

F/U CLOSING
MUSIC

Dr. Who
WILLIAM HARTNELL

Ian Chesterton
WILLIAM RUSSELL

Barbara Wright
JACQUELINE HILL

Vicki
MAUREEN O'BRIEN

Zarbi Operators
ROBERT JEWELL
JACK PITT
GERALD TAYLOR

Title music by RON GRAINER
and the BBC Radiophonic Workshop

Film Cameraman
PETER HAMILTON

Film Editor
GITA ZADEK

Story Editor
DENNIS SPOONER

Designer
JOHN WOOD

MIX SLIDE:

Producer
VERITY LAMBERT

MIX SLIDE:

Directed by
RICHARD MARTIN
BBC tv

F A D E S O U N D A N D V I S I O N